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FROM THE ROOM

EXHIBITION OF JAPANESE PRINTS

BY KUNIYOSHI (1797-1861)

SELECTED FROM THE RAYMOND A. BIDWELL COLLECTION

(From March 21 to June 5, 1929)

Among the large number of designers of Japanese color-prints of the plebian Ukiyoé School, Hokusai, Hiroshigé and Kuniyoshi surpass the others both in quantity of product and variety of subject. Of these three artists, the first two named already hold enviable positions in the history of the world's art, while, strange though it may seem, Kuniyoshi still awaits proper recognition.

Born of a father whose occupation was that of a fancy dyer, Magosaburō (later Kuniyoshi) had had opportunities from infancy to play with brushes and dabble in colors. As a boy, his playthings were chiefly picture-books with which he amused himself by copying heroes and other figures--a splendid preparation for his eventual fame as a painter of warriors and kindred themes. His serious training in drawing, however, did not begin until he was twelve years of age, when he became a pupil of Toyokuni who was then reigning

supreme as a designer of actor-prints. This apprenticeship won for Kuniyoshi the privilege of using Toyokuni's family name, Utagawa, and a part of the master's name; thus the youth became professionally known as Utagawa Kuniyoshi. (For further biographical data, see the description of print No. 66).

Although he had been trained in the Utagawa School, Kuniyoshi early realized the futility of pursuing that style of print-designing, since the number of its followers was too large and naturally competition was too great. Therefore, Kuniyoshi chose at first the style of Hokusai, in figure-drawing and in landscape, as the source of his inspiration. But, being endowed with abundant energy, he went further in his quest--to the art of the aristocratic schools and even to that of Europe through its prints or reproductions of paintings. Thus possessed of a knowledge of varied techniques, Kuniyoshi was able to create a style of his own, as his prolific works attest.

Kuniyoshi was versatile. Not only did he excel in pictures of warriors in action and colorful landscapes, but he also exhibited great

ability in treating historical and legendary subjects, as well as in drawing caricatures. Moreover, he was a master in depicting fish and animals. As was the case with almost all print-designers and book-illustrators who were more or less at the mercy of publishers, Kuniyoshi was obliged to draw all subjects, including female beauties and stage celebrities. But his willingness to respond to the commercial demands cost him dearly; so much so that he is still generally regarded as an Ukiyoé artist of little importance except by those who have studied without prejudice his many worthy products. Kuniyoshi was a tireless worker, but unselfish in helping others who wanted to pursue the art of print-designing and of illustrating. His pupils, therefore, were numerous, and they contributed much toward the modern movement of genre pictures.

The present exhibition is planned to show representative, as well as rare, works of the artist, in order to give a proper conception of Kuniyoshi's greatness.

On account of the large number of prints available, it is deemed best to divide the

exhibition into two parts: first, Landscapes and Fish (to be shown from March 21 to April 28); and second, historical, legendary and humorous subjects (to be shown from May 1 to June 5).

PART FIRST

PART FIRST

Series: ŌYAMA

Publisher: Wakasaya Yoichi
Date: between 1832 and 1834

No. 1. Ōyama Sekison Ōtaki no Zu (the Great Waterfall of Sekison at Ōyama).

Pilgrims performing ablutions under the waterfall near the Sekison (sacred stone image) shrine at night.

No. 2. Ōyama Ryōben Taki no Zu (the Ryōben Waterfall at Ōyama).

Pilgrims purifying themselves in the enclosed pool into which the waterfall descends.

No. 3. Sōshū Ōyama Michi Tamura Watashi no Kei (the Tamura Ferry to Ōyama in Sagami Province).

Pilgrims arriving and awaiting the ferry boat on the bank of the Banyū River. On the further bank a mountain range, including the sacred Mt. Ōyama.

Publisher: Ibaya Sensaburō
Date: before 1842

No. 4. Usui Tōgé yori Asama o Miru no Zu (View of Mt. Asama from the Usui Pass).

The mountain rises to a height and is partly hidden in clouds; in the foreground travelers are seen among trees on the Usui Pass.

Publisher: Yamaguchiya Tōbei
Date: before 1842

No. 5. Nikkō Urami no Taki (the Urami Waterfall at Nikkō).

People looking at the Urami (back view) waterfall which descends from a projecting point across a path on the mountain side, making it possible for persons to go behind the torrent of water.

Publisher: ?
Date: before 1842

Series: TŌTO MEISHO
(Famous Places in the Eastern Capital).

Publisher: Kagaya Kichibei
Date: before 1842

No. 6. Susaki Hatsu Hinodé (the First Sunrise of the Year Seen from Susaki).

Two geisha of the Susaki district hurrying toward the water's edge to join a crowd of worshipers of the New Year's Sun which is appearing just over the horizon and casting its rays over the water.

No. 7. Teppōzu.

Three men fishing off the rocks on the shore at Teppōzu. A boat, moving, in which is a figure with an open umbrella.

No. 8. Ōmori.

Two women in a boat gathering edible seaweed from brush-wood planted in the water at Ōmori.

No. 9. Ryōgoku Yanagibashi.

A geisha with an escort walking on the bank of the Sumida River near the Yanagibashi in the Ryōgoku section; three dogs are barking at them.

No. 10. Asakusa Imado.

Men working in the tile kilns at Imado on the banks of the Sumida River, Asakusa district.

No. 11. Tsukuda-jima.

A boatman rowing two women to Tsukuda Island, passing beneath the Eitai Bridge. Small paper charms scattered from the bridge are falling into the water.

No. 12. Ryōgoku no Suzumi (Cooling-off on a Summer Evening at Ryōgoku).

In the foreground, at the left, a peddler passing food from his dory to a man in a barge which is filled with pleasure seekers; at the right, devotees of the Ōyama Shrine wading in the deep water. In the background, a craft, from which fireworks are being set off, and many other boats.

No. 13. Shin-Yoshiwara.

Men and a palanquin on the embankment leading to the Yoshiwara, under a full moon with a wide halo.

No. 14. Kasumigaseki.

Pedestrians and a cart on a steep street with a daimyō's yashiki on either side.

No. 15. Surugadai.

A samurai accompanied by a servant, and an errand boy looking at a rainbow from the high land of Surugadai.

Series: TŌTO
(the Eastern Capital)

Publisher: Yamaguchiya Tōbei
Date: before 1842

No. 16. Shubi no Matsu no Zu (the "Happy Meeting" Pine Tree).

A huge crab on sand and another in a crevice in a stone wall, beyond which is seen the pine tree behind a row of piles.

No. 17. Hashiba.

A couple with their daughter looking at a stone image of Jizō, Buddhist Deity of Compassion, standing in a pine grove.

No. 18. Onmaya-gashi no Zu.

Men, bare-legged, plodding along the bank of the Sumida River at the point called Onmaya-gashi, in a heavy shower.

No. 19. Mitsu-mata no Zu.

On the shore of the Sumida River near the point where three rivers meet (Mitsumata), two men are charring the bottom of a boat. The Ryōgoku Bridge and the opposite bank are seen in the distance.

No. 20. Another state of the above.

No. 21. Miyatogawa no Zu.

Two men catching eels in the river.

Series: TŌKAIDŌ GOJŪ-SAN EKI
(the Fifty-three Post-stations
on the Tōkaidō Highway).

Publishers: Tsuruya Kiemon and Tsutaya Kichizō
Date: between 1834 and 1842

No. 1

No. 22. A Topographical View of the Four Stations (Nihon-bashi, Shinagawa, Kawasaki and Kanagawa) and Principal Points of Interest.

In the foreground, at the left, is the Nihon Bridge crowded with fishmongers and other traders. Across the Nihonbashi canal, a row of warehouses and the Ichikoku Bridge, above which rises Edo castle, and still further up in the distance, snow-capped Mt. Fuji. Edo Bay appears on the upper left.

No. 2

No. 23. A Topographical View of the Four Stations (Hodogaya, Totsuka, Fujisawa and Hiratsuka) and Principal Points of Interest.

In the foreground, on the highway, two tall trees and a party of artisans from Edo (Tokyo), some of them carrying portable shrines and lanterns, journeying to the sacred Ōyama mountain.

No. 3

No. 24. A Topographical View of the Five Stations (Ōiso, Odawara, Hakoné, Mishima and Numazu) and Principal Points of Interest.

In the foreground at the right, five travelers are looking at a boulder "Torako-ishi", so named because, it is said, the spirit of Tora, mistress of Soga Jūrō, turned into this stone. Hakoné mountain looming over the mist.

No. 4

No. 25. A Topographical View of the Three Stations (Hara, Yoshiwara and Kambara) and Principal Points of Interest.

Five travelers on a wide road between fields. Mt. Fuji in the distance.

No. 5

No. 26. A Topographical View of the Five Stations (Yui, Okitsu, Ejiri, Fuchū and Mariko) and Principal Points of Interest.

Two travelers under a tree, one seated, the other leaning on his cane and pointing to the distant mountains.

No. 6

No. 27. A Topographical View of the Four Stations (Okabé, Fujieda, Shimada and Kanaya) and Principal Points of Interest.

Two farmers, one on a bare-backed horse and the other with a straw bundle following behind, on a country road below which is a village. Mountains in the distance across the Ōi River.

No. 7

No. 28. A Topographical View of the Five Stations (Nissaka, Kakegawa, Fukuroi, Mitsuké and Hamamatsu) and Principal Points of Interest.

A steep road, villages and a river among mountains and hills.

No. 8

No. 29. A Topographical View of the Six Stations (Maisaka, Arai, Shirasuka, Futagawa, Yoshida and Goyu) and Principal Points of Interest.

A large sail-boat in the foreground and three others farther away. Villages on the distant shore with mountains at the back.

No. 9

No. 30. A Topographical View of the Five Stations (Akasaka, Fujikawa, Okazaki, Chiryū and Narumi) and Principal Points of Interest.

Newly dyed materials drying on a pole. A woman with a child in her arms watching two men fetching bundles of cloth to two other men who are rinsing fabrics in the river. Mountains beyond the wide water.

No. 10

No. 31. A Topographical View of the Four Stations (Miya, Kuwana, Yokkaichi and Ishiyakushi) and Principal Points of Interest.

Eight travelers, three of whom are blind men, approaching a torii which stands on a stone wharf. Masts of sailing vessels below the embankment and more sail-boats in the distance with mountains in the background.

No. 11

No. 32. A Topographical View of the Five Stations (Shōno, Kameyama, Seki, Sakanoshita and Tsuchi-yama) and Principal Points of Interest.

Two travelers climbing a hilly road. In the hollow are villages and, in the distance, mountains.

No. 12

No. 33. A Topographical View of the Five Stations (Minakuchi, Ishibé, Kusatsu, Ōtsu and Kyōto) and Principal Points of Interest.

In the foreground, four travelers, one of whom is a pilgrim returning from the Akiha Shrine, carrying a mask of a Tengu on his back, on a road overlooking Lake Biwa. Beyond the expanse of water are mountains among which is the city of Kyōto, indicated by a mass of roofs.

Series: TŌTO FUJI-MI SANJŪ-ROK-KEI
(Thirty-six Views of Mt. Fuji Seen from the Eastern Capital)

Publisher: Murata?
Date: between 1843 and 1851

No. 34. Shin-Ōhashi Kyōka no Chōbō (View of Mt. Fuji Seen from Beneath the New Great Bridge).

A boat laden with cargo, being poled by a man, passing under the bridge. A mountain rises above clouds at the right.

The poem inscribed reads:

"As (I) lift the bamboo shade of the boat,
Passing between the piers of the bridge,
Lo, there comes into view Fuji's countenance
Which (I) have longed to see!"

By Banshōtei Gyokuga

(By preference the Museum's copy is substituted)

No. 35. Shōheizaka no Enkei (Distant View of Mt. Fuji from Shōhei Ascent).

A pack horse, venders, etc., on a hilly street and two delivery boys loitering on the embankment. A mountain appears over the canal of Ocha-no-mizu.

The poem inscribed reads:

"Dawdling along the road,
At whose left is the Suruga highland,
And yonder, Mt. Fuji smiling,
A fair Spring day, indeed!"

By Bankwatei Ōzan, a pupil of Ōga

(By preference the Museum's copy is substituted)

No. 36. Sanno Matsuri Yukigé no Fuji (Mt. Fuji with Melting Snow at the Time of the Sannō Festival).

Floats with large puppets--on one, Ryōjin (the dragon king) and on the other, Ichirai Hōshi springing upon the head of Tsutsui Jōmyō--passing between the roofs of houses. The mountain is seen in the distance.

The poem inscribed reads:

"Look! Fuji towers,
Viewed from the Main Street
On this bright June day!"

By Daikoen Tōkō

No. 37. Sumida Tsutsumi no Yū Fuji (Mt. Fuji from the Sumida Embankment in the Evening).

Two men pointing at the mountain which rises faintly in the distance. A bird-catcher with a long pole and a boy in the foreground at the left.

The poem inscribed reads:

"'Tis time to hurry homeward,
Birds, too, are returning to their nests;
Behold, Fuji yonder
Wearing the snowy cloak."

By Manjitei Ōgyō, a pupil of Ōga

No. 38. Tsukuda-oki Kwaisei no Fuji (Mt. Fuji Seen from the Sea at Tsukuda in Clear Weather).

A man in a boat rowed by another; a fisherman in his dory, pulling in a large net. The mountain looms over the further shore.

The poem inscribed reads:

"The shadow of Fuji,
Dancing on the boat's path,
Creates a cool feeling."

By Shinnichian Kinga

Series: TOKAIDŌ GOJŪ-SAN TSUGI JINBUTSU SHI (Men Depicted with the Fifth-three Post-stations as Backgrounds).

Publisher: Ebiya Rinnosuké
Date: between 1847 and 1852

No. 1

No. 39. Nihonbashi.

The Nihon Bridge congested by fish-mongers, deliverymen, mountebanks and a cart. Across the expanse of mist is seen Edo castle, and at a distance rises Mt. Fuji.

No. 3

No. 40. Kawasaki.

Three travelers approaching a group about the ferry. On the opposite shore, houses, and people landing from a boat.

(By preference the Museum copy is substituted)

No. 4

No. 41. Kanagawa.

On the roadside under a tree a family of pilgrims is resting and watching travelers, two on foot and one carried in a palanquin, passing by.

No. 5

No. 42. Totsuka.

Travelers having refreshments in a roadside tea-house; palanquin-bearers resting, one inside the conveyance, and the other outside.

No. 8

No. 43. Hiratsuka.

Travelers and a litter containing a man, disembarking from a ferry.

Series: SETSU GETSU KWA
(Snow, Moon, and Flower)

Publisher: Maruya Seijirō
Date: 1853

No. 44. Tsukiji Gomonzeki no Zu (a View of the Temple of Hongwanji at Tsukiji).

Visitors in the temple compound admiring the blossoming cherry trees.

No. 40. Kawasaki.

Three travelers approaching a group about the ferry. On the opposite shore, bonsaes, and people landing from a boat.

(By preference the Museum copy is substituted)

No. 41. Kanagawa:

On the roadside under a tree a family of pilgrims is resting and watching travelers. two on foot and one carried in a palanquin. passing by.

No. 42. Totsuka.

Travelers having refreshments in a roadside tea-house; palanquin-bearers resting, one inside the conveyance, and the other outside.

No. 43. Hiratsuka.

Travelers and a hitcher combating a man, disembarking from a ferry.

No. 44. Tsukiji Gonsensaki no Zu (a View of the Temple of Honpwanji at Tsukiji).

Visitors in the temple compound admiring the blossoming cherry trees.

No. 45. Asakusa Kinryūzan Bentenyama Setchū no Zu. (Asakusa temple and Benten Hill in snow).

At the left are the temple buildings and at the right, the island in the pond called Benten Hill, with a shrine and a bell tower.

SURIMONO (Greeting cards)

No. 46. Landscape.

A view of Shichiri-ga-hama, with Enoshima in mid-water; Mt. Fuji and the rising Sun in the distance.

The poems inscribed read:

"No two views like this!
Behold, just one Fuji Peak
In the Spring dawn
Around the Island of Enoshima."
By Wasuitei Shinshin

"The gold-tortoise-mountain shines
Through all ages.
In the sky of Spring--
Season worth a thousand gold."
By Yamato Wadamori

"The Spring breeze flutters
The sleeves of fishermen's children,
Gathering the flower-shaped shells,
Singing the shell-passage from the
Enoshima song."
By Dondontei

Printed by Shinzō
Date: ?

No. 47. Landscape.

A stream running between high rocks upon which are buildings. Mt. Fuji and the rising sun in the background.
The poem inscribed reads:
"Water flows from the swamp
As the light snow melts,
Where fragrant plum flowers
Smile in the Spring breeze."
By Rankyūsha

No. 48. Another impression of the above without the poem.

No. 49. Landscape.

A spot on the shore of Suruga Bay facing Mt. Fuji in the distance.
The poem inscribed reads:
"Water flows from the swamp
As the light snow melts,
Where fragrant plum flowers
Smile in the Spring breeze."
By Rankyūsha

FAN PAPER

No. 50. Landscape.

A boat, with a man rowing, passing between the piers of a bridge. Small paper charms scattered from above descending into the water.

Publisher: Ibaya Sensaburō
Date: ?

No. 51. The Restaurant Daishichi.

A large, two-storied establishment enclosed with a bamboo wall. The house is especially celebrated for carp cooked in various ways.

No. 52. Crabs on a Stone Wall.

Publisher: Enshūya Matabei
Date: 1853

No. 53. "Snow, Moon and Flowers."

A combination of these three beauties of Nature is carried out as follows: an inset showing a snowscape, another with the full moon above two ship-masts, and a branch of blossoming cherry. All these are on a background representing a dyed material with floral patterns.

Publisher: Enshūya Matabei
Date: ?

No. 54. Nitaka Kingyo (Goldfish with Human Faces).

Four goldfish and a turtle, each with a head which is the likeness of a popular actor. The markings on the fish are patterned after the crests of the actors.

Publisher: ?
Date: ?

No. 55. Three saké cups floating on water in a bowl.

The bowl is decorated on the outside with a landscape and the cups on the inside, with leaves and a mask.

Publisher: Echigoya Chōhachi
Date: between 1843 and 1847

Series: FISH

Publisher: Tsujioka Bunsuké
Date: before 1842

No. 56. Goldfish and Killi-fish.

No. 57. A turtle and a crab.

No. 58. Perch, a pile and a cherry blossom.

No. 59. A carp.

No. 60. An octopus and red fish.

No. 61. Skates and globe-fish.

No. 62. A crawfish and small fish attacking a worm on the end of a line.

No. 63. Another state of the above.

No. 64. A carp ascending a waterfall.

Publisher: Maruya Seijirō
Date: between 1843 and 1847

No. 65. Chidori (plover) flying over turbulent water.

Publisher: ?
Date: ?

PART SECOND

From the series: KŌSO GOICHIDAIKI RYAKUZU
(Life of the Great Founder of the Nichiren Sect
Simply Illustrated)

Publisher: Iseya Rihei
Date: between 1815 and 1842

No. 1. Praying for Rain at Ryōzan-ga-saki.

The priest Nichiren standing on a rock over-hanging the sea, offering a prayer in answer to which rain is falling in a torrent. The acolytes beside him are awestricken.

No. 2. Inscribing the Mystic Formula on the Waves.

Nichiren, on his way to exile on the Island of Sado, encountered a terrific storm which threatened the lives of all in the boat. Whereupon, standing in the bow, Nichiren chanted a Buddhist invocation and taking a pole, wrote on the water "Nam Myohō Rengé Kyō" ("Hail to the Sacred Law of the Lotus"). Immediately a miracle was wrought: the storm subsided and calm was restored.

No. 3. Traveling in a Snow-storm at Tsukahara.

Nichiren, having left the hamlet of Matsugasaki on the Island of Sado, is traveling toward Tsukahara in a heavy snow-storm.

No. 4. Another impression of the above.

No. 5. Suspending a Rock in the Air.

Nichiren, attended by an acolyte, stands under a cliff looking at a huge rock suspended in mid-air while the warrior-monk, Zenchi, accompanied by an attendant, is praying fervently. A debate between Nichiren and Zenchi resulted in a test of their miraculous power. Zenchi caused a huge rock to rise from the ground, whereupon Nichiren made it hang in mid-air, moving it at will so that it might fall upon the head of his opponent.

No. 6. Exorcising the Ghost of a Fisherman.

Nichiren, seated on the rocky bank of the Isawa river, inscribing on pebbles the seven ideographs, one on each stone, which together mean "Hail to the Sacred Law of the Lotus". As these stones were cast into the water, the ghost of a cormorant-fisher was appeased. Two fishermen in a boat are worshipping the holy man.

No. 7. Defeating the Mongols.

Mongol invaders on land are being slaughtered by the Japanese army. The defenders advance under a banner bearing a sacred invocation inscribed by Nichiren, whose prayer has caused a shower of stones to fall upon the enemy, at the same time foundering the Mongol ships.

From the series: NIJŪ-SHIKŌ DŌJI KAGAMI
(The Twenty-four Paragons of Filial Piety
for the Instruction of Children)

Publisher: Wakasaya Yoichi
Date: about 1842-1843

No. 8. Kyō Shi (in Chinese, Chiang Shih).

Chiang Shih (first century A.D.), with a wooden pail, watching his wife who is scooping a carp from the water in front of their house within which is seen their mother.

The legend reads: "Chiang Shih had a mother who was fond of river-water and raw fish. He, therefore, provided her with fresh fish and his wife fetched water from a river far away. Thus the couple were unsparing in the discharge of filial duties. Heaven must have been impressed with their devotion, for one day there suddenly appeared near their dwelling a spring with water like that of the river and stocked with carp. Chiang Shih and his wife thereforth were able to serve their mother without effort."

No. 9. Mō Sō (in Chinese, Mêng Tsung).

Mêng Tsung (third century A.D.) with a hoe, walking toward a bamboo grove in the snow.

The legend reads: "Mêng Tsung's mother, being old and ill, demanded rare delicacies. On a winter day she desired a bamboo sprout. Accordingly, Mêng Tsung went to a bamboo grove, but the snow was so deep that no bamboo sprouts were to be had. Leaning against a bamboo, he was lamenting the fact, when suddenly before him some bamboo sprouts sprang from the ground. Joyously he plucked and served them to his mother and her illness was cured. It was indeed a reward for his filial piety."

No. 10. Go Mō (in Chinese, Wu Mêng).

Wu Mêng, (fourth and fifth centuries A.D.), as a boy, carrying a mosquito-fumigator toward his father who is reclining on a couch.

The legend reads: "Wu Mêng, at the age of eight, showed filial devotion to his father. As the family was poor and all the wants could not be supplied, in summer they were without a mosquito net. In order, therefore, to protect his father from the bites of mosquitoes, Wu Mêng removed the clothes from his own body and covered his parent therewith while the latter slept, meanwhile watchfully brushing away stray mosquitoes. Thus from his infancy he was filial and indeed an extraordinary boy!"

No. 11. Ō Shō (in Chinese, Wang Hsiang).

Wang Hsiang (A.D. 185-269), seated, utterly exhausted, on the snow-covered bank of a river. A man and a woman in surprised attitudes looking at a carp which lies near Wang Hsiang.

The legend reads: "In serving his step-mother, Wang Hsiang was always extremely dutiful. This mother, who was in a state of

ill health, particularly craved a soup made of carp. Wang Hsiang went to the river, but since it was winter, the water was frozen and there was no possibility of catching a fish. In grief he laid himself over the ice; whereupon the warmth of his body melted the ice and from the hole there leaped two carp."

No. 12. Sō Zan (in Chinese, Tsêng Ts'an).

Tsêng Ts'an (505-437 B.C.), hurrying across a bridge while his mother is about to scoop water from a river.

The legend reads: "Tsêng Ts'an was most dutiful to his parent. One day, while he was away on the mountain gathering fire-wood, a caller came to his house. His mother wished to serve refreshments to the guest, but as it was impossible in the absence of Tsêng Ts'an, she bit her finger. The pain was felt in the heart of Tsêng Ts'an, who hastened home."

No. 13. Riku Seki (in Chinese, Lu Chi).

Lu Chi (third century A.D.), as a boy, being discovered by Yüan Shu while picking up two fruits from the ground.

The legend reads: "Lu Chi was a native of the Kingdom of Wu. When he was six years of age, he visited the home of Yüan Shu who served him with oranges. Later, as he was taking leave, two or three oranges rolled out of his sleeves. Yüan Shu, noticing what happened, reprimanded the boy, who confessed that because they were so inviting he had pocketed them to take to his mother. This incident made him famous as a filial son."

From the series: KANA-DEHON CHŪSHINGURA
(The Drama Entitled "The Loyal League",
or the Forty-seven Rōnin)

Publisher: Edo-Matsu
Date: between 1815 and 1842

No. 14. A Scene from Act V.

Sadakurō, a villain, about to stab and rob Yoichibei, an aged farmer, on a lonely country road of Yamazaki.

No. 15. A Scene from Act VIII.

Tonasé, on foot, and her daughter, Konami, in a palanquin, attended by their servants, traveling along a road by the sea, on their way to Yamashina.

From the series: CHŪSHINGURA (the Loyal League)

Publisher: ?
Date: about 1842

No. 16. A Scene from Act XI: Youchi no Zu (the Night Attack).

Some of the forty-seven men of the Loyal League are seen about the mansion of Lord Kira, the object of their revenge, preparing for the attack.

No. 17. Another impression of the above.

From the series: HYAKUNIN ISSHU
(One Poem each by One Hundred Personages)

Publisher: Ebiné
Date: ?

No. 18. Sadayori.

A fisherman in a shelter erected in the river, scooping fish with a bamboo net.
The poem reads:
"Slowly the dawn is breaking
O'er Uji swiftly flowing;
And through the rolling mist
The ajiro seines appear
In the shallows here and there."

No. 19. Yōzeiin.

Two travellers on a highway and two farmers by the side of the road gazing at a waterfall in the distance.
The poem reads:
"A pool has my love become--
Like Minano River's deeps,
Grown by waters falling
From Tsukuba's peak,
Deepening ever and more."

No. 20. Yoshinobu.

Three wardens who keep watch of the Imperial palace-grounds are seated by the watch-fire.
The poem reads:
"Like the wardens' fires
Kept by the Palace gate,
Enkindled through the night,
Burned out by day,
So is my love for thee."

(By preference the Museum's copy is substituted)

No. 21. Chisato.

Two men bearing an empty palanquin along a road. Full moon with halo.
The poem reads:
"At the sight of the moon
My heart becomes filled
With a thousand sad thoughts;
Yet not to me alone
Autumn is come!"

(By preference the Museum's copy is substituted)

From the series: SHINGAKU OSANA ETOKI
(Moral Teachings in Pictures for the Young)

Publisher: Wakasaya Yoichi
Date: between 1843 and 1847

No. 22. Kan Shin (in Chinese, Han Hsin) Crawling between the Legs of Ruffians.

While still a poor youth, Han Hsin (died 196 B.C.) was bullied by a group of men who challenged him either to strike them or to pass under their legs. Han Hsin, thereupon, bent down and crawled between their legs, and thereby earned the name of coward. But later he became a valiant warrior and rose to be one of the most celebrated generals of China.
The proverb reads:
"To endure that which can be endured is what every one does. But to endure what cannot be endured is true endurance."

No. 23. An Old Man Lifting the Cover of a Nabé (pot) which is Suspended from a Jiyū (extension pot-hook); a Small Girl Watching Him.

The proverb reads:
"Among the multitude of men there is not one real man. Be a real man; help others to become real men.
"Imitate good, not evil, for flexible are the hearts of all men in this world."

(The Japanese words for "all" and "pot", also "flexible" and "pot-hook" are homonymous, hence the relation of the picture to the second proverb).

From the series: BUYŪ GOGYŌ
(the Five Elements Represented by Deeds of Bravery)

Publisher: ?
Date: ?

No. 24. Hinoto (the Positive Principle of Fire); Kōga Saburō.

Saburō, a brave warrior, is being lowered into a cave in a basket, and by the light of a torch which he holds is gazing at a fierce dragon. He is said to have ventured into the depths of mountain-forests and dangerous caverns to destroy monsters and other creatures.

No. 25. Tsuchinoto (the Negative Principle of Earth); Daitō-no-Miya.

Prince Morinaga (otherwise Daitō-no-miya) reading in his prison of earth dug in the side of a hill, while Fuchibé Yoshihiro is looking upon the prince in readiness to assassinate him.

From the series: BUYŪ MITATÉ JŪ-NI SHI
(The Twelve Zodiacal Signs
Represented by Deeds of Bravery)

Publisher: Minatoya Kohei
Date: ?

No. 26. Ushi (the Ox); Kidōmaru.

Kidōmaru, a most daring outlaw, is here seen in one of the well-known episodes of his life. Upon one occasion he killed an ox in a field and, slashing its body, hid himself therein and lay in ambush. Yorimitsu, whom Kidōmaru was aiming to assassinate, sensed the trick and ordered his men to have all oxen shot. The outlaw, though wounded by an arrow shot through the motionless animal, attempted an attack on Yoritomo but was soon overcome.

No. 27. Tora (the Tiger); Kashiwadé-no-Omi Hatebé.

Hatebé fighting with a tiger before a waterfall. During the reign of the Emperor Kimmei, Hatebé was sent as an Imperial envoy to Korea, where his unfortunate son became the prey of a tiger on one snowy night. In order to avenge his death, Hatebé followed the trail of the beast, and at its cave killed it, it is said, by holding the animal's tongue with his left hand and inflicting a fatal wound with his sword or spear held in his right hand.

From the series: KENJO HAKKEI
(Eight Reflections of Worthy Women)

Publisher: Ibaya Sansaburō
Date: between 1843 and 1847

No. 28. Kanazawa Rakugan (Geese Alighting at Kanazawa).

Kaga-no-Chiyo, while sweeping fallen leaves in a garden, is pausing to gaze at the flying geese.

The legend reads: "Kaga-no-Chiyo was the wife of an inn-keeper at Matsutō, Kanazawa, in Kaga Province. Brilliant and cultured, she was celebrated in the art of writing haiku (short poems) and during her lifetime she produced many fine verses. Among them was the following which she composed, in the early part of August of a certain year, upon hearing the cries of wild geese:

"T'is a pity they cry in unison
(not one at a time).
These wild geese, first heard
this season."

No. 29. Kariba-no-Yau (Night Rain on the Hunting-ground).

Tegoshi-no-Shōshō, carrying a lantern partly shaded by her sleeve, standing in a doorway through which is seen a heavy rain.

The legend reads: "Tegoshi-no-Shōshō was a dancing girl of Kewaisaka. She was gentle-mannered and tender-hearted. In 1193, when the Shogun Yoritomo held a hunting party at the foot of Mt. Fuji, Saémon Suketsuné invited Shōshō to a feast. Late at night, when all were asleep, Shōshō guided the Soga brothers to the camp of Kudō (Suketsuné) and enabled them to assassinate him to avenge the death of their father. This aid was given them because Shōshō was in love with Tokimuné, one of the Soga brothers."

From the series: FANS

No. 30. Suikoden Mitaté Tamafuki no Zu (a Picture of a Man Blowing Soap-bubbles Suggesting Characters in the Suikoden).

A vender of soap-bubble pipes blowing bubbles, each of which forms the head of a figure, to the amazement of two children.

Publisher: ?
Date: ?

No. 31. A Magic Lantern Show.

Women and children watching grotesque figures shown on the screen.

Publisher: Ibaya Kyūbei
Date: ?

From the series: TOYS

Publisher: Tsuruya Kieman
Date: between 1815 and 1842

No. 32. An Owl, a Jumping Mouse and a Rattle.

The poem reads:
"Play, my child, with this tiny drum,
With the long eared-owl and rabbit,
Thankful am I that your smallpox was mild."
By Umenoya

No. 33. A Papier-mâché Dog (inu-hariko) and a Magic Mallet (uchidé-no-tsuchi).

The poem reads:
"The inu-hariko guards the home
Where happiness prevails;
And the uchidé-no-tsuchi brings forth
many children."
By Kamonoya Seiki

From the series: SHŪ-EKI HAKKÉ GWA
(Representations of the Eight Trigrams
of the Canon of Changes)

Publisher: Jōshūya Kinzō
Date: between 1815 and 1842

No. 34. Sonpū (the Wind God).

The Wind God, in the sky, releasing wind from the bag carried on his shoulder; a raichō (rooster-like bird) flying at his feet.

No. 35. Shinrai (the Thunder God).

The Thunder God tearing across the sky, amid flashes of lightening, and holding drum-sticks with which he strikes the drums carried on his back; a raijū (wolf-like animal) running at his heels.

From the series: DRAGONS

Publisher: Moritaya Hanzō
Date: between 1815 and 1842

No. 36. A Dragon.

The fabulous creature is emerging from the clouds over tossing waves.

No. 37. Two Dragons.

Two dragons in conflict by a cascade.

From the series: COMPOSITE MEN

Publishers: Fujiokaya and another
Date: between 1847 and 1852

No. 38. Hito ga Katamatté Hito ni Naru (Man is Composed of Men).

A bust-portrait of a man whose face and fingers are composed of naked figures of men. The legend reads:

"Among the multitude of men there is not one real man. Be a real man; help others to become real men."

No. 39. Mikaké wa Kowai ga Tonda Ii Hitoda (Although Fierce in Appearance, This is a Good Man).

A bust-portrait of a man whose head and hand are composed of naked figures of men. The legend reads:

"A group of men gathered together and made at last this good man. There is no question that a man cannot be a good man unless he is helped by others."

From the series: NITAKARA KURAKABÉ NO MUDAGAKI (Caricatures on the Wall of a Treasure Store-house)

Publisher: Ibaya Sensaburō
Date: between 1847 and 1852

No. 40. Humorous Sketches of the Heads of Six Actors in Their Stage Make-up.

No. 41. Humorous Sketches of the Heads of Seven Actors in Their Stage Make-up.

From the series: SEICHŪ GISHI SHŌZŌ
(Portraits of the True and Loyal Retainers)

Publisher: Sumiyoshiya Masagoro
Date: 1852

No. 42. A Half-length Portrait of Oboshi Yuranosuké Yoshio.

Yuranosuké, the leader of the band of forty-seven rōnin who assassinated Kira Yoshinaka to avenge the death of their lord, holding a spear.

The poem reads:

"Long and difficult was his task
To control his fellow-knights,
So eager for the fray;
But today his mind is free
Like the string of his bow."

No. 43. A Half-length Portrait of Yoshida Sawaemon.

Sawaemon, one of the forty-seven rōnin, with a spear resting over his shoulder, blowing a whistle.

The poem reads:

"Calmly the dawn came
After the deeds of the night;
Now I become aware
Of this cold weather."

From the series: GISHI SINZO
(Portraits of the Loyal Retainers)

Publisher: Mitaya Kihachi
Date: 1853

No. 44. Katsuta Shinemon Taketaka, Age Twenty-three.

Taketaka, one of the forty-seven rōnin, who avenged the death of their lord by assassinating Kira Yoshinaka, is seen with a drawn sword, glaring as if at his opponent.

No. 45. Fuwa Banzaemon Masatané, Age Thirty-three.

Masatané, another of the forty-seven rōnin, with an expression of determination, about to unsheathe his sword.

From the series: SHINSHŪ KAWANAKAJIMA YŪSHŌ TATAKAI NO UCHI (One Hundred Brave Warriors at the Battle of Kawanakajima, Shinano Province)

Publisher: Yama-Hei
Date: 1840

No. 46. Amakasu Ōmi-no-Kami.

Amakasu in armor, his eyes glaring, swinging his halberd. Silhouettes of warriors fighting at a distance.

No. 47. Sanada Kihei Masayuki.

Masayuki's first campaign, at the age of fifteen. With determined expression, he shoulders a forked spear. Silhouettes of an army advancing at a distance.

From the series: TAIHEIKI EIYŪDEN (Biographies of the Brave Warriors from the Taiheiki)

Publisher: Yamamoto Heikiehi
Date: between 1847 and 1852

No. 48. Oda Harunaga (Oda Nobunaga).

Harunaga, a quick-tempered general, is seen standing near a damaged bamboo curtain, tearing the bunting. The incident refers to the occasion when his retainer, Takachi

Michihidé (Akechi Mitsuhidé), lavishly decorated the place in which a reception to a dignitary was held, using bunting bearing the crest of Michihidé instead of that of Harunaga.

No. 49. Inaué (Inoué) Daikurō.

Daikurō, one of the trusted retainers of Satō Masakiyo (Kotō Kiyomasa), firing a huge gun. During the Korean campaign the Japanese invaders were surrounded by the Chinese army at Urusan. Among those who valiantly resisted the siege and finally repulsed the attacking force, Daikurō was most conspicuous.

From the series:
TSŪZOKU SUIKODEN GŌKETSU HYAKU-HACHI NIN
(Popular Presentations of the
One Hundred and Eight Heroes from the Suikoden)

Publisher: Kagaya Kichibei
Date: 1827-1830

No. 50. Chitasei Go Yō (Wu Yung).

Goyō, the chief strategist of a group of brigands, seen standing by an astronomical instrument.

No. 51. Su Jun (Ch'u Jun) and Kai Hō (Hsieh Pao).

Su Jun disguised as a peddler of lanterns, Kai Hō as a hunter.

From the series: KENYŪ FUJO KAGAMI
(Exemplary Women of Virtue and Courage)

Publisher: Hoso-Sen
Date: between 1863 and 1847

No. 52. Matsushima-no-Tsuboné, with a Brush between Her Lips, Unrolling Letter-paper.

The legend reads:
"Matsushima-no-Tsuboné was the daughter of Yasuchika, the Lord of Sado. By the command of the Shōgun, Sanetomo, she was betrothed to Asahina Saburō. But Masako, the mother of Sanetomo, instigated by Hojō Tomotoki, forbade the union. Matsushima-no-Tsuboné was broken-hearted and, after writing a letter of farewell to Yoshihidé (Asahina Saburō), she took her own life with a dagger. She was then only eighteen years of age. What a heroic woman she was!
Inscribed by Ryūkatei Tanekazu, in compliance with a request for a brief biography."

No. 53. Gion no Kaji with a Round Fan.

The legend reads:
"Kaji was the daughter of the proprietor of a tea-house in the precinct of the Gion Shrine, Kyoto. From her childhood she devoted much time to writing poems, an anthology of which is called Kaji-no-Ha (Leaves of the Kaji Tree). One night, during a hail-storm, she wrote:
'If snow, then would I gaze
Upon tree-branches on the morror;
But 'tis hail in the dark night,
And sound alone it creates!'
Inscribed by Ryūkatei Tanekazu, in compliance with a request for a brief biography."

From the series: SANJŪ-ROK-KASEN DŌJO KYŌKUN KAGAMI
(Moral Teachings for Young Girls
Based on the Thirty-six Poets)

Publisher: Wakasaya Yoichi
Date: between 1845 and 1847

No. 54. Sarumaru-Tayū.

A young woman holding on to her hat in a gale.

The poem reads:

"From mountain depths,
Where the ways are obscure,
Comes the strange voice
Of the child-calling-bird."

The legend reads:

"In this world there are men of all kinds: noble or plebeian, wise or ignorant, and rich or poor. The way of the world is like the utensils in a home. Without all varieties it is incomplete. Therefore do not despise any kind. It is said in a proverb: 'In traveling one needs a companion and in the world sympathy.'"

From Various Series:

No. 55. Mizu (water).

A woman washing a strip of cloth in a stream.

The poem reads:

"'Twould seem these mountain dews
are nowhere bound;
Dropping one by one, into flowing
water they change,
Emerging at last as white-capped
waves."

Publisher: Fujiokaya
Date: ?

No. 56. Shōki with a Demon.

The Demon-queller holding a long sword in one hand and grasping a demon in the other.

Publisher: Ebisuya Shōhichi
Date: between 1847 and 1852

No. 57. Portrait of Daruma.

Daruma, the twenty-eighth Indian Buddhist patriarch, Bodhidharma, is shown in a picture representing a mounted kakemono.

Publisher: Ibaya Senzaburō
Date: between 1847 and 1852

No. 58. Ōmi no Kuni no Yūfu Okané (the Brave Woman, Okané, of Ōmi Province).

Okané, a brave and strong woman, stopping a runaway horse by stepping upon the loose end of the halter.

Publisher: Yamaguchiya Tōbei
Date: between 1815 and 1843

TRIPTYCHS

No. 59. Gojō no Hashi no Zu (the Scene on the Gojō Bridge). Series: YOSHITSUNÉ ICHIDAI KI (Life of Yoshitsuné)

This is taken from a legend concerning Yoshitsuné. When he was still a boy (then called Ushiwakamaru), he heard that a warrior-monk, Benkei, was nightly taking his stand on the Gojō Bridge and robbing each knight who approached of his sword, with the intention

of collecting one thousand in all. Ushiwaka-maru set out to subdue the rogue. In the picture Benkei, eager to acquire the sword worn by the youth, for it would complete the thousand, thrusts his halberd at Ushiwaka; but the latter leaps out of Benkei's reach, leaving his wrap on the latter's weapon. Meanwhile Sadakiyo, Ushiwaka's squire, anxiously watches the fight. Benkei, defeated, immediately became the vassal of the youthful hero.

Publisher: Fuji-Hiko
Date: between 1815 and 1842

No. 60. The Revenge of the Spirits of the Taira Warriors.

The subject depicts an episode in the life of Yoshitsuné when he fled westward from Kyoto, accompanied by a few of his most trusted retainers, to avoid a further clash with the army of his half brother, Yoritomo. On the shore of Daimotsu, Yoshitsuné's boat encountered a gale, and with it arose the ghosts of the Taira warriors who had perished at the hands of Yoshitsuné and his men a few months before. These spirits inflicted much suffering upon Yoshitsuné's followers; however, when Benkei prayed for divine protection, the storm subsided and the ghosts disappeared.

Publisher: Enshūya Hikobei
Date: between 1867 and 1852

No. 61. Sanuki-in Kenzoku o Shité Tametomo o Sukū Zu (The Messengers of the Spirit of Sanuki Rescuing Tametomo).

This illustrates a legendary incident concerning Tametomo who, on his way to Kyoto in a boat, encountered a terrific storm. In the picture he is seen alone in the boat,

tossed about on the wild waves, but being saved, however, by the winged spirits. His wife, Shiranui-himé, who has thrown herself into the water as a sacrifice, is drowning. The faithful retainer, Kiheiji, holding their son, Sutemaru, in his arms, rides on a huge shark.

Publisher: Sumiyoshiya Masagorō
Date: between 1847 and 1852

No. 62. Uchiiri Hommō no Zu (Picture of the Forced Entry and the Accomplishment of the Revenge).

Series: SEICHŪ GISHI KIKIGAKI NO UCHI (One of the Scenes from the Narrative of the Faithful and Loyal Retainers)

The forty-seven rōnin are seen outside the mansion of Lord Kira. Some of them are scaling the gate. The banner carried by one of them is inscribed: "To Death with Our Master's Enemy".

Publisher: Mitaya Kihachi
Date: 1852

No. 63. A Memorial Portrait of Kuniyoshi.

By Yoshiku (1833-1904)

Seated figure of Kuniyoshi. He is holding a brush and paper; an inkstone and ink lying before him. The pattern of his coat is the repeated arrangement of the letter "yo"of Kuniyoshi, and the crests on it are the Chinese character "yoshi" designed in the form of a kiri or paulownia crest. The inscription reads:

"Ichiyūsai[*1] Kuniyoshi,[*2] whose common name was Ikusa[*3] Magosaburō,[*4] fancifully called Chōō-rō,[*5] whose Buddhist posthumous name is Shinshū-in Hōzan Kokuhō[*6] Shinshi, died on the fifth day

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*1 A kind of studio name, though used as one of his professional names.

*2 His professional name.

*3 His family name.

*4 His given name.

*5 A fanciful name literally meaning "The House of the Morning Cherry." Artists or literary persons often adopted some poetical term to designate their houses or their own persons.

*6 Kokuhō is the so-called "Chinese reading" of Kuniyoshi. In such a case as this religious name, it is necessary to read it in the Chinese form. Such a name would appear on his gravestone or mortuary tablet, or the like.

of the third month in the first year of the Bunkyū Era,*7 in the year of the Cock belonging to the Metal Younger,*8 in his sixty-fifth year,*9 and was buried at the Buddhist Temple Daisen-ji in Hakken-tera-machi, in Asakusa District (Tokyo).'

The following epitaphs in seventeen syllable poems appear beside the above inscription:

"'The Morning Cherry', as his house is known, methinks a fitting epitaph."*10
By Arindo

"Parted! My sleeves that once touched his are covered now with frost."
By Robun

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*7 1861.

*8 The eighth of the Ten Celestial Stems.

*9 "Sixty-fifth year" means that he died at the age of sixty-four.

*10 In the original the name "Kuniyoshi", which should be written in Chinese characters meaning "national perfume", is inserted in the letters "Ku-ni-yo-shi" of the "Kana" syllabary (the Japanese alphabet), with the meaning "Line" (Ku), "for" (ni), "befitting" (yoshi), and hence is a play on sound.

"Fading within the sleeve are the
tsukushi*11 late gathered."

By Genyō

Signature: Ikkeisai Yoshiiku kingwa
(respectfully depicted).

Seal: "Keisai".

Publisher: hirookaya Kōsuké.

Published in 1861.

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*11 Tsukushi, or tsukuzukushi, is the plant called "horsetail" (Equisetum), and because of its resemblance to a brush, it is used in the epitaph to suggest Kuniyoshi's profession, that of a designer, by whose death the brushes have become useless.